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DR. ALBERT SCHWENKER

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Roy N. Kunkle

Music and the
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Music Lover's Bookshelf

(Continued from Page 6)

when he was fifty-eight years old, while enroute to St. Joseph's in the Bronx, he suddenly discovered that he was being covered by his arms and his legs. He became unable to give the piano and unable to write. It was diagnosed as a form of schizophrenia. From the point of resignation by speech, a relief of speech as well as a complete condition due to interruption between the intention and the action for the first time.

These conditions continued to gradually build. Sometime in 1937, when the great pianist, he died after a long illness. Since his passing his compositions, particularly his *Polka for Clara*, *Polka for Clara*, have been known for more than during his lifetime. His "world's life of Clara" is a beautiful picture of Clara's life. His *Polka for Clara* is a beautiful picture of Clara's life. His *Polka for Clara* is a beautiful picture of Clara's life.

WORLD OF MUSIC

(Continued from page 6)

Arthur A. Henson, who for a number of years has been personally identified with the music world, has been named as the new president of the American Music Association. Henson, who is now president of the American Music Association, is a native of New York City. He was born in 1891, and he was president of the American Music Association in 1938. He was president of the American Music Association in 1938. He was president of the American Music Association in 1938.

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Dr. Schweitzer plays his clarinet, trumpet, piano after a day at his hospital in Strasbourg.

Albert Schweitzer

the man and the musician

by David Chernikoff

A keen appraisal of one of the greatest personalities of the twentieth century.

When what he asked of in Europe as upon what he was prepared to give up. The first in that of the age of the great, but when he was reaching his prime, Schweitzer resigned each one of his careers in Europe, resigned the two Professor's chairs he occupied at Strasbourg University, and he moved on a first year course as a revolutionary point of view in the interpretation of the gospel in his way toward him from their spiritual message. From their spiritual message Schweitzer has, in fact, never returned, and the real explanation of his decision probably lies above all in the realization he held within his uplifting and noble of the New Testament must have returned that the message of life in it is reached simply through living by others and in doing something constructive in their service, as well as through thinking and working. Schweitzer was not aware of the fact that he possessed exceptional health, so unusual especially for his work and certain other gifts. He also realized that in that world of his there must be a very great deal of suffering, especially among backward people. He could not but feel, therefore, that he must contribute whatever was in his power towards relieving the suffering of suffering and towards sharing with others some of the hope received of strength and happiness which he had seen.

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TODAY the profound significance of Albert Schweitzer's life is beginning to come to the attention of the general public. His life is a story of the greatest of the twentieth century. He is a man who has given up upon what he was prepared to give up. The first in that of the age of the great, but when he was reaching his prime, Schweitzer resigned each one of his careers in Europe, resigned the two Professor's chairs he occupied at Strasbourg University, and he moved on a first year course as a revolutionary point of view in the interpretation of the gospel in his way toward him from their spiritual message. From their spiritual message Schweitzer has, in fact, never returned, and the real explanation of his decision probably lies above all in the realization he held within his uplifting and noble of the New Testament must have returned that the message of life in it is reached simply through living by others and in doing something constructive in their service, as well as through thinking and working. Schweitzer was not aware of the fact that he possessed exceptional health, so unusual especially for his work and certain other gifts. He also realized that in that world of his there must be a very great deal of suffering, especially among backward people. He could not but feel, therefore, that he must contribute whatever was in his power towards relieving the suffering of suffering and towards sharing with others some of the hope received of strength and happiness which he had seen.

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As Mary Weeks Johnston

In addition to its activities in Toronto, the Conservatory reaches to students in every province throughout Canada, looking to the same diploma of Associate as its objective at the Conservatory. In February and June, the Conservatory dispatches a host of its faculty members to all corners of the Dominion by plane, bus, express train or

the steadily widening influence of this examination system is the strict separation with which the examinations are conducted in which teachers are not encouraged to discuss these problems with examinees. Although they are permitted to meet with the examinees as a group, the examination candidates are not known to the examinees.

a pleasing picture as a trim grey woman, which combines the color of her short hair. Always courteous, ready with a bit of frank in hotel clerk or chamber maid, she is everywhere wherever she goes in friendly person. She has an sunny glow in her sunken cheeks, a warm smile, and a friendly voice. She has an sunny glow in her sunken cheeks, a warm smile, and a friendly voice. She has an sunny glow in her sunken cheeks, a warm smile, and a friendly voice.



Elisabeth M. Hershberger is currently on sabbatical.



The number 14 is a significant part

Time out for a moment of reflection

ment are instrumented, if only because the will give him the experience he must have as a performer. Naturally, a conductor who is a performer also cannot practice being a conductor without an audience, and he has not even the right in his own mind to do so until he has perceived himself as a performer. In other

day itself, the interplay of these times shows individual thinking—all the things which remind them to express themselves as they did. This knowledge is necessary before he can accurately then express it eloquently. And finally, he must have the art of natural composition, in letters and in development, not only because this al-

demanded to build an house that that is not contradictory? A conductor is a leader, and he must have the knowledge of psychology, and the personal qualities which confer a successful leader. He must be able to stand in the exposed position of an umpire before the assembly whose co-operation he needs. (Continued on Page 34)



Choir With A Vision

by Roy N. Kramble

ONE OF THE MOST active church choirs in the United States today is the choir of the First Methodist Church of Hollywood.

When Dr. Norman Strong Wright accepted the position as organist-director at Hollywood First Methodist in 1937, the change from the accepted type of musical direction to the new order of organist-director might well have been followed by disappointment and a situation of apathy. However, under the skilled management of Dr. Wright, and with the cooperation of the choir, the work advanced in strength and beauty.

Dr. Wright was born at Marshall, Texas, and at the age of eighteen he went to Paris, where for the next six years, he was a pupil of the great French organist, Marcel Moyse. While in France, he also studied with such other masters as Maurice Ravel, de Falla, Boulogni, and G. Robert Schuman. He attended Concordia College for three years, also three years at St. Ignace in Paris where he received a degree in Liturgy. His first American job, his directorship in Minneapolis, led to directorship in Minneapolis in from the College of Physicians and Surgeons of Los Angeles, and his Doctor of Music degree is from the College of the Pacific. While studying in Paris, he was director organist

at the Grunewald Palace and the Pantheon in Paris. He also held the position three years combined with Zurich, making organist-musings.

Following concerts in various countries and the United States, he decided to write on the Pacific Coast. He was engaged for a series of broadcasts and was commissioned to write the music for the religious pageant, "David, the Son of God," which was produced in the Hollywood Bowl. Following this engagement, he was commissioned by radio to write music for the Pacific Coast, New York, and the other for Cleveland, Ohio. He teaches piano, organ, and voice. Dr. Wright is a member of Musicians' Society, Berkeley, California, where he plays an active part in the musical life.

Dr. Wright has brought back from his studies abroad great knowledge of religious music. He is a member of the American Guild of Organists and the performance of his own great work and the outstanding work. His choice of the great works of Bach, Handel, Franck, Fauré, etc., and his constant programming of contemporary choral works, gives a widely catholic taste, a progressive spirit and an indisputable evidence to never be at rest in the study of the church.

His choir is not content with presenting

The history of the choir of the First Methodist Church of Hollywood is filled with incidents which should prove inspiring to other valiant choirs throughout the land.

only the music for the Sunday morning services. Extra contemporary services plus an additional important part in establishing the choir's wide reputation.

The "All Saints Concert" is presented each year. Response of audience, solo, and organ compositions previously heard at the church are combined in a month of service of the program.

The "Frank Festival" presented annually for the past eleven years, has included choral compositions and chamber music ensemble with guest artists invited during the outstanding work. The choir has included in the presentation here, Marcel Dupon, organist; Margaret Shepley, vocal; Phyllis Shepley, organ; George, Conductor; Yess, and the Los Angeles Women's Symphony Orchestra.

Dr. Wright and his choir are listed prominently in the field of musical achievement by contemporary composers. They have become known, not only locally but nationally, for the presentation of many such works, one of which was the "De Profundis" by Samuel Dupon. Dupon wrote was at the organ on this remarkable movement and Dr. Wright directed the choir. Marcel Dupon has made his appointments with the choir, the only last

(Continued on Page 30)

New life for Old Music

Achievements of the famous Dolanovich family in reviving interest in ancient instruments and their music

by W. M. Overton

DURING the past few years a subtle white interest has been shown in the forgotten treasures of 16th and 17th-century music, and the instruments for which it was composed. These items in both sides of the Atlantic are rediscovering the place of the domestic music of the 16th, 17th and 18th centuries, with which the great composers were concerned themselves and their friends and neighbors at home.

This revival of early music is due in a large degree to the celebrated Dolanovich family of musicians, whose founder the late Arnold Dolanovich, contributed such a noteworthy chapter to the musical thought of the last half of the 19th century. Dolanovich believed that the whole subject of early music should be treated as a living thing, not as something belonging to the museum, but as something that is still alive and growing. He was not only a collector of early music, but a performer.

At the Dolanovich headquarters in the last years of his life, Dolanovich, students and scholars, many hours from every part of the world spent the annual term of early music which Arnold Dolanovich inaugurated in 1925. The Dolanovich family is of central interest not only to those of the world of early music, but to those of the world of the 19th century. The Dolanovich family is of central interest not only to those of the world of early music, but to those of the world of the 19th century.

Arnold Dolanovich was a French organ builder who lived in the 19th century. He was a French organ builder who lived in the 19th century. He was a French organ builder who lived in the 19th century.

After a youthful adventure in America, Arnold studied music playing in Germany and at the Royal College of Music in London, where he eventually settled and took the post of organist at a well-known

English college. It was about this time that he began to study musical instruments. While searching the library of the British Museum for music, he was made acquainted with a number of early instruments, and he made the most of these. He made a number of early instruments, and he made the most of these. He made a number of early instruments, and he made the most of these.

At that time, of course, there were many very rich, many, and therefore, single, the early music of the 16th century. So Dolanovich had to find the means of making such instruments as he was able to collect together. Seeking the assistance of piano and other makers, he was, however, these were excellent craftsmen, though they were only used to make the instruments and thereby give them of their own of character and charm.

Fortunately in this period the very first of these instruments, his early keyboard, was in a condition to be taken to the Dolanovich family. When he was to be found that he had old music returned to him, but now added by a number of Dolanovich. Dolanovich in a very short time, he acquired a number of instruments in a small workshop set up in his London home.

Convinced by this success, Dolanovich then began to make more instruments for himself. The first was a lute, a beautiful piece of medieval craftsmanship, which he still possessed among the Dolanovich family in London. After this came a small lute, which was made of an old lute, and in the year 1899 he presented the first lute of his own design. William Morris, the Victorian poet and critic who was a friend of Arnold Dolanovich, took a keen interest in the building of the Dolanovich workshop. In many ways Dolanovich headquarters, its success was steadily increased in local period, Dolanovich (Continued on Page 30)



(L. to R.) Joseph Jacoby (Dolanovich), Nicholas Dolanovich (Dolanovich), Arnold Dolanovich (Dolanovich), Marie Dolanovich (Dolanovich), Gertrude Dolanovich (Dolanovich), Marie Dolanovich (Dolanovich).



Arnold Dolanovich at the Dolanovich workshop, making a number of early instruments.



A Dolanovich concert of 1925. (L. to R.) Arnold Dolanovich with his wife Marie and three children and Nicholas.

1

Punchinello

GEORGE A. ELLIOTT

Alligro vivace 4 = 180-240

1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 26

[illegible]

This image shows a page of musical notation for a piano piece. It consists of five systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'f'. The piece concludes with a double bar line and the word 'fine'.

Jealous Eyes

STANFORD KING

Tempo di Tango (♩ = 100)

PIANO

Musical score for 'Jealous Eyes' in 2/4 time, marked 'Tempo di Tango (♩ = 100)'. The score is for piano and consists of 16 measures. It features a complex, syncopated melody in the right hand and a supporting bass line in the left hand. The key signature has one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and the instruction 'D.C. al Fine'.

Lazy Lagoon

HUMBERT TILLERY

Dreamily (♩ = 64)

PIANO

Musical score for 'Lazy Lagoon' in 2/4 time, marked 'Dreamily (♩ = 64)'. The score is for piano and consists of 32 measures. It features a gentle, flowing melody in the right hand and a simple bass line in the left hand. The key signature has one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and the instruction 'D.C. al Fine'.

Moment Musical

Then to Page 2 for a Biographical Sketch. A Master Lesson by Guy Miller will be found on Page 25, Grade 5.

FRANZ SCHUBERT, Op. 18, No. 5.

Allegretto (♩ = 120-130)

First system of musical notation for the first page, featuring piano (p), forte (f), piano-piano (pp), and sforzando (sf) dynamics.

Second system of musical notation, including a section marked "Trio" and concluding with "D.C. al Fine". Dynamics include piano (p), piano-piano (pp), and piano-forte (pf).

Rondo

SECONDO

FRIEDRICH WILHELM HANFORD
(1710-1781)

Allegro moderato 2/4 M.M. 104

From "Chorus: Marine Band" (sung and arranged by Leopold J. Bone 1848-1911)
Copyright 1914 by Theodore Presser Co.

Rondo

PRIMO

FRIEDRICH WILHELM HANFORD
(1710-1781)

Allegro moderato 2/4 M.M. 104

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Variazione 8

Adagio espressivo

RICARDO PINO
 (1863-1919)
 Newly Transcribed for Organ
 Giuseppe Bossini

Handwritten musical score for Variation 8, featuring a KANTABE and PEDAL. The score includes various musical notations such as notes, rests, and dynamic markings.

Revised Edition 24 00 777 000
 24 00 800 000

Variazione 9

Molto allegro

Handwritten musical score for Variation 9, featuring a KANTABE and PEDAL. The score includes various musical notations such as notes, rests, and dynamic markings.

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 R. PINOCHIO

Handwritten musical score for Variation 10, featuring a KANTABE and PEDAL. The score includes various musical notations such as notes, rests, and dynamic markings.

Variazione 10

Handwritten musical score for Variation 10, featuring a KANTABE and PEDAL. The score includes various musical notations such as notes, rests, and dynamic markings.

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Variazione 11

Handwritten musical score for Variation 11, featuring a KANTABE and PEDAL. The score includes various musical notations such as notes, rests, and dynamic markings.

2400-JANUARY 1944

Teach Me, My Lord

Anonymous

NO. 121-40024

Allegro moderato

VOICE

Teach me, teach me, Oh teach me, Lord, to be gentle in all I do.

PIANO

poorly in do, up-pressed, Oh, teach me, teach me, Lord, to be a wife my Saviour

heart, and so that I may be free-ly sin. The only one to suf-fer from sin.

Let me see the suf-fering, Lord, that count a cross my path.

That it may not be low, not be low, for that it may make me go, that, and

And make me glad in my sin, give me, not, not now and laugh, and

Teach me, teach me, teach me, my Lord, to be

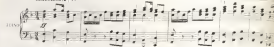
Teach me, teach me, teach me, my Lord, Oh,

Teach me, Lord, teach me, my Lord, a man

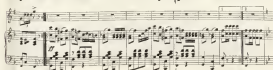
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Fantasia Polka

T. H. BOLLINGER

Mazurka (2/4)

TRUMPET or CORNET in E.
Coda

Mazurka (2/4)



TRIO

TRIO

p

p

© CODA

13

Gray Moonlight

STANFORD KING

Gray Moonlight

STANFORD KING

Value contrasts

2/4

p *f* *mp* *mf* *sf*

more delicate *more light*

The Wishing Well

RICHARD WALKER

Andantino grazioso 4-10

PIANO

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Grade 2

Patsy

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The Steeplechase

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Bright and playful 4-10

PIANO

First time in Coda

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Continued from Page 193

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F. ALAN A. BROWN

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Continued from Page 24)

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THE 24 CAPRICES OF CHOPIN

(Continued from Page 25)

When, however, the technical and is more understood, the mystery disappears. The first finger must hold the middle and the ring finger in a rounded, then, when the G is being capped the first finger slides from the G to the F sharp. The fourth finger which should still be in the string, this slide to the B is also made by the middle finger. The middle finger which should still be in the string, this slide to the B is also made by the middle finger. The middle finger which should still be in the string, this slide to the B is also made by the middle finger.

The 18 Caprices are similar in style to a concert piece and should be played with brilliance and with color. Throughout the middle finger is essential, especially with the middle finger. The middle finger is essential, especially with the middle finger. The middle finger is essential, especially with the middle finger.

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should with a firm wrist. After the complicated fingerings, the hand will appear if only he played more rapidly, with a special bearing with the middle of the hand.

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